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PAINTINGS, DRAWINGS & PRINTS ARTHUR F. STEWART COLLECTION



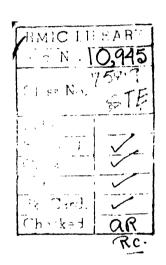
PORTRAIT OF A. F. STEWART

From a Photograph by
Messrs. W. & D. Downey, Ltd.

PAINTINGS DRAWINGS & PRINTS

IN THE COLLECTION OF ARTHUR F. STEWART, Esq. OF HAYES COURT KENLEY AND OF BLAIRHILL BLAIRGOWRIE CATALOGUED WITH DESCRIPTIVE NOTES BY RALPH GRANGER WATKIN, M.A., Ph.D.

PRIVATELY PRINTED MCMXX



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2. THE BUTCHER'S SHOP, WORMWOOD SCRUBBS By FRANK BRANGWYN, R.A.

PAINTINGS

BELL, ROBERT ANNING, A.R.A., R.W.S.

1. THE PASSING PAGEANT.

Over a parapet men and women in the costume of the Italian Renaissance are looking down at a passing pageant, of which only lance-heads and fluttering banners are visible: on the left a woman with a red sash, and in the centre two men in cloaks: a crimson banner is dancing in the sky above them.

Signed R. An. Bell, 1906. Water colour; $21 \times 15\frac{1}{4}$.

BRANGWYN, FRANK, R.A.

2. THE BUTCHER'S SHOP, WORMWOOD SCRUBBS. Placed somewhat to the right are two immense old trees, one of them still with some foliage, and with strips of shadow from the other upon its trunk: they are joined with a wooden fence below, and a beam, with two pigs' heads and a carcase suspended from it, above: on this side of the fence a butcher, standing by the carcase and tapping his knife impatiently against the palm of his hand, waits till one of the customers beyond the barrier has lighted his pipe, while another butcher enters the enclosure by a

wicket: behind this group and communicating on the left with the enclosure is a long chimneyed cabin, while in and out of a second building on the extreme left figures connected with the business come and go.

This sketch was made at the north-west corner of Wormwood Scrubbs, at Dulieu's Pig Farm (the subject of one of Mr Martin Hardie's etchings), where there was a kind of village community of an exceedingly primitive character.

Reproduced in colour in "The Etched Work of Frank Brangwyn," by F. Newbolt, 1908.

Signed in right corner F. B-1905.

Water colour; $18\frac{5}{8} \times 19\frac{1}{8}$.

BROWN, T. AUSTEN, A.R.S.A.

3. SUNSHINE AND SHADOW.

A red-roofed, white-walled town, under a cloudy summer sky, is seen through a screen of birch trees, before which a red-skirted, white-capped woman drives a couple of cows: between the trees and the town the blue of water is seen intermittently.

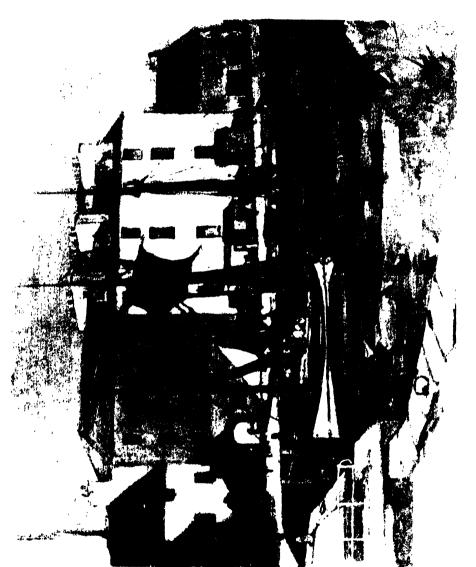
The theme is practically that of the artist's water colour "The Little Lake."

Signed T. Austen Brown.

Oil colour; $23\frac{1}{4} \times 13$.



1. THE PASSING PAGEANT By R. ANNING BELL, A.R.A., R.W.S.



5. THE OLD HARBOUR OF St. ANDREWS By D. Y. CAMERON, R.A., R.W.S.

CALLOW, WILLIAM, R.W.S. (b. 1812; d. 1908).

4. VRIEDAGS MERKT, GAND, July 14, 1846.

At a corner of the market square is a house with a high crow-stepped gable and a round turret with a bell: a man stands in the doorway below.

The first mention of a picture, "Tower on the Vrydags Markt, Ghent," in Callow's Autobiography, edited by H. M. Cundall, is 1851; but Callow painted a Ghent scene, "Houses of the Francs Bateliers," in 1845, and must have passed through Ghent in his recorded tour to Germany, via Bruges and Malines, in 1844.

Callow, who died at the age of 96, was the "Grand Old Man" of water colour, and the last of the fashionable drawing masters.

Signed Wm Callow and Vriedags Merkt, Gand, July 14, 1846.

Water colour; $14\frac{1}{8} \times 10\frac{1}{8}$.

CAMERON, DAVID YOUNG, R.A., R.W.S.

5. THE OLD HARBOUR OF St. ANDREWS.

Under a grey-blue sky are high four-storey warehouses, white or grey, with an archway in one showing right through: these are flanked on both sides by smaller houses of different heights with red roofs and dull-yellow walls and touches of green on their doors: below is the harbour itself with small craft upon it, one with a bellying square-sail showing dark against the surface of the white house.

The colour is a low-toned harmony of white, grey, green, dull reds, and browns, with small touches of bright yellow and red in the sailor folks' blouses.

Reproduced in "The Studio," October 1905.

Signed D. Y. Cameron.

Oil painting; $29\frac{1}{4} \times 24\frac{3}{8}$.

CHALMERS, HECTOR.

6. HARVEST SUNSET, CULROSS.

A shapely group of trees in the left centre of canvas: over against it to the right the warm colour of the sun setting in vapour: beneath are harvesters busied at various spots, and a shepherd dog, in the left foreground.

Signed Hector Chalmers.

Oil colour; $13\frac{3}{4} \times 9\frac{7}{8}$.

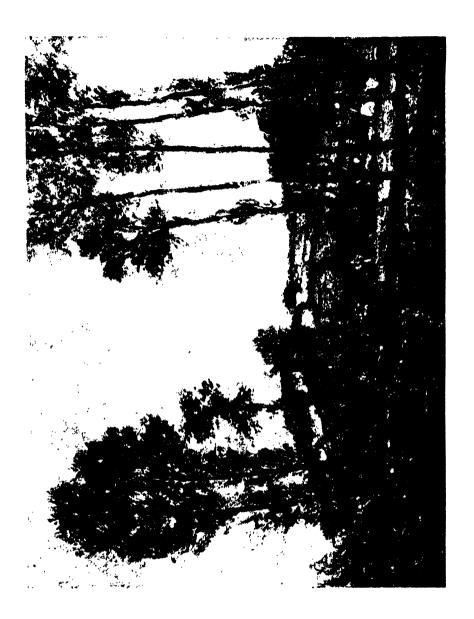
CHALMERS, GEORGE PAUL, R.S.A. (b. 1836; d. 1878).

7. THE LEGEND.

Two girls in soft white dresses, upon whom the light is concentrated, with their backs to a marble fireplace, listen awestruck to a tale dramatically told by an old nurse or retainer in foreground gloom.



7. THE LEGEND By GEORGE PAUL CHALMERS, R.S.A.



8. MOONRISE ON THE RAMPARTS, MONTREUIL By JAMES CHARLES

Only the uplifted arms of this person catch the light. There are gleams of rich red from a curtain in the right background.

Chalmers is represented in the National Gallery of Scotland by a large unfinished picture called "The Legend," in which the theme is the same, save that the two high-born girls are replaced by a group of peasant children, who crowd together spell-bound as the old woman (another auld Elspeth of Charlie's Hope) raises her hand to emphasise some thrilling passage in her story.

The larger picture has been etched by Rajon, and is reproduced in Dayot's "La Peinture Anglaise," 1908.

No signature.

Oil painting; $5 \times 7\frac{1}{2}$.

CHARLES, JAMES (b. 1851; d. 1906).

8. MOONRISE ON THE RAMPARTS, MONTREUIL. The ramparts of Montreuil stretch in a crescent along the summit of a hill, behind a screen of high poplars edging a road across the foreground: a village nestles low behind the trees on the right: the moon, dimly seen, tries to break through fleecy clouds.

The artist little thought, when he painted the picture, that Montreuil would ever become General Head Quarters of the British Army in France.

Signed J. C. (monogr.). Oil colour; $23\frac{1}{4} \times 18$.

9. THE FIELDS OF LA MADELEINE, MONTREUIL. In rich sunlit meadows flows a weed-encumbered, tree-edged stream, with the most varied light-play on it: cattle graze in the middle distance and under the trees close at hand: a village shows in the rear to the left.

Signed J. Charles. Oil painting; $27 \times 17\frac{3}{4}$.

COLLIER, THOMAS, R.I. (b.1840; d.1891).

10. HASTINGS.

A sandy beach in windy weather: Victorian figures, some with parasols, strolling about: striped bathing coaches in the distance.

Signed Hastings, June 1874, T. Collier. Water colour; $9\frac{7}{8} \times 6\frac{7}{8}$.

COLLINGS, C. J.

11. AN ORCHARD.

White cloud, blossom, and the intricate branching of apple trees, making a riot of shape and colour: a single figure, in suggestion only, strolling among the tree trunks.

Signed C. J. C. (monogr.). Water colour; $10\frac{3}{4} \times 7\frac{1}{4}$.



12. NEAR BRIXHAM By C. J. COLLINGS



14. A MOORISH AQUEDUCT AT ALGECIRAS By Sir Alfred East, R.A., P.R.B.A.

12. NEAR BRIXHAM.

A sandy road, with foreground shadow on it, and with defined side-walk, mounts past a high white house on the right, and trees and a white-plastered barn-end on the left, to a village in the upper centre with a square church-tower.

Signed C. J. C. (monogr.). Water colour; $8\frac{5}{8} \times 6\frac{1}{4}$.

COCHRANE, Miss.

13. BEAUTY.

Oil painting of a pet terrier.

20 × 17.

EAST, SIR ALFRED, R.A., P.R.B.A. (b. 1849; d. 1913).

14. A MOORISH AQUEDUCT AT ALGECIRAS.

A romantic and decorative landscape: on the left is a gipsy encampment at the side of a road, along which a man drives an ass: in the background appear tall golden trees, some hills, and an aqueduct.

- Signed Alfred East. Water colour; $14\frac{1}{4} \times 10\frac{3}{8}$.

ELLIS, EDWIN (b. 1841; d. 1895).

15. RUINED CASTLE.

A long ruined castle stands on a hill with trees to

the right: below it runs a stream with a canal boat: the smoke from the funnel of this is beaten low by the wind, whose presence is suggested by the drift of the clouds and the inclination of the reeds and tree-tops.

Signed E. Ellis, '74. Oil painting; $23\frac{3}{4} \times 17\frac{1}{2}$.

16. SUMMER AFTERNOON, YORKSHIRE.

A headland rises above the harbour of a red-roofed fishing village: in the foreground a sailor stands in the shadow of a sea-wall looking at a girl mending nets in a boat the white sail of which is lying on the sand.

Signed E. Ellis. Oil painting; $29\frac{1}{2} \times 15\frac{1}{2}$.

FEDDEN, ROMILLY.

17. THE SILENCE OF NIGHT.

A Breton village by moonlight: in the centre the church with a square tower rising from the roof: the moon shines intensely on this tower, and especially on its window-opening: below there is a silent street in luminous shadow, with a white softly-lit wall, on which a shadow rests, on the left, and a house gable in complete shadow on the right.

Signed A. Romilly Fedden, '19. Water colour; $21\frac{1}{2} \times 29\frac{3}{4}$.



17. THE SILENCE OF NIGHT By ROMILLY FEDDEN

Reproduced as frontispiece to "Modern Water-Colour," by Romilly Fedden, 1917.



20. SAND PIT, HAYLING ISLAND By OLIVER HALL, A.R.A.

FISHER, MARK, A.R.A.

18. ALONG THE SHORE, ANTIBES.

A few slender but rather twisted trees with tousled green foliage, stand on a shore full of ruddy colour, with clumps of green vegetation upon it: the sea, edged with foam, is intensely blue, and there is a whitish sky passing into faint blue above.

Signed Mark Fisher.

Water colour; $12 \times 9\frac{1}{4}$.

19. CALVES.

A dozen or so piebald calves are grouped, standing or lying, in a lush green meadow by a blue stream: there is a single tree at the back to the left: the sky is of an intense blue, where clear, but has much wind-swept cloud across it.

Signed Mark Fisher.

Water colour; $13\frac{3}{4} \times 9\frac{1}{2}$.

HALL, OLIVER, A.R.A.

20. SAND PIT, HAYLING ISLAND.

The pit, which has a hay waggon and two horses above it, occupies the whole breadth of the foreground: beyond is an arm of the sea with a church and village seen across the water: a large dramatic sky has a hint of rain in it.

Exhibited, International Society, 1907.

Signed Oliver Hall.

Oil painting; $27\frac{1}{2} \times 21\frac{1}{2}$.

21. SINAH WARREN, HAYLING ISLAND.

The same view as in the last picture, "The Sand Pit," only with a somewhat higher horizon and a little wider band of inlet and village: the weather conditions too are gloomier: human figures appear in place of the hay waggon in the right centre.

Signed Oliver Hall.

Oil painting; $18\frac{5}{8} \times 14$.

HANKEY, W. LEE, R.I., R.E.

22. FISHER FOLK, ÉTAPLES.

A fisherwoman with a refined brooding face, almost ghostlike in her detachment from the other figures of the scene, passes with her creel on her back across the foreground, while a girl with an infant in her arms watches her, and a youth with a basket on his arm looks back, with alert attention, at something going on in the village.

Reproduced in black-and-white in "The Studio," January 15, 1906.

Signed W. Lee Hankey.

Oil painting; $16\frac{1}{4} \times 14\frac{5}{8}$.

23. THE LOST BUTTON.

A bare-footed white-coifed girl, with the buttonless infant on her lap, sits on a natural seat of stone, by steps leading back to a fisher village with red roofs



23. THE LOST BUTTON
By W. LEE HANKEY, R.L., R.E.



24. TIRED OUT
By W. LEE HANKEY, R.L., R.E.

and spare masts: in the background a cottager spreads out something bright for drying.

Reproduced in colour in "The Studio," January 15, 1906.

Signed W. Lee Hankey.

Water colour; $11\frac{1}{4} \times 7\frac{1}{2}$.

24. TIRED OUT.

A mother with a low-toned kerchief round her neck sits on a chair which is turned half away from the spectator: fallen asleep against her, front to front, with his cheek resting on her right shoulder, is a boy of two or three with a white cap on his head: gleams of sunlight and suggestions of a flowering plant spot the undefined background of the picture. Reproduced in colour in "The Studio," January 15, 1906.

Signed W. Lee Hankey.

Water colour; $15\frac{1}{2} \times 14\frac{1}{2}$.

HARDIE, CHARLES MARTIN, R.S.A. (b. 1858; d. 1916).

25. BURNS READING HIS POEMS TO THE DUCHESS OF GORDON.

The poet stands with a table showing between him and the duchess, who reclines in a high-backed arm-chair, one hand raised pensively to her cheek, with her women-attendants behind her. The short-sighted Dr. Blacklock gazes up at the poet from the left foreground, while servants peep in at the door

behind, and Willie Marshall, the butler, at work on the right, takes an interest in the proceedings. Authentically-portrayed celebrities fill the rest of the canvas.

This is the finished study for the exhibited painting. In the final version of the picture Dr. Blacklock has been changed over to the left side of the duchess, forming with the lady and her attendants a group balanced against the poet's standing figure. A harp and some rectangular panel-work in the back wall introduce fresh elements into the design.

The picture brought fame to the painter. It was shown at the Royal Scottish Academy with the title, "Burns in Edinburgh—1787," and, later, was bought by an Australian and taken to the Antipodes. It has been much reproduced.

Signed C. M. H.

Oil painting; $23\frac{3}{8} \times 36\frac{1}{2}$.

26. A LAZY HAZY DAY ACROSS INVERKEITHING BAY.

A view of the Forth from the artist's own garden at Garth Hill, North Queensferry, the foreground ablaze with gorse, the golf-course with players in the middle distance, and in the background, dimly visible through the haze, the red-roofed village of St. David's.

Signed C. M. Hardie, R.S.A.

Oil painting; $35\frac{1}{2} \times 27\frac{1}{2}$.



25. BURNS READING HIS POEMS TO THE DUCHESS OF GORDON

By C. MARTIN HARDIE, R.S.A.



28, HARVESTING By C. MARTIN HARDIE, R.S.A.

27. THE DOVECOTE IN THE GARDEN AT GARTH HILL, NORTH QUEENSFERRY.

In the gloaming a woman in a dull pinkish dress with a blue apron lifts potatoes in a vegetable plot: there is a barrow just behind her, and a dovecote and a low outhouse some way behind her to the right: leaf-stript trees show against an evening sky with a sickle moon over a hurdle fence in the rear.

Signed C. M. Hardie.

Oil painting; $27\frac{1}{4} \times 25\frac{1}{2}$.

28. HARVESTING.

A younger and an older mower scything vigorously on a ridge in silhouette against a rosy sunlit cloud, while a white-smocked girl in the rear handles a swathe.

Signed C. M. H.

Oil painting; $11\frac{1}{2} \times 8\frac{1}{2}$.

29. ROSYTH WITH CASTLE.

View from the golf links at North Queensferry: there is a cold sunset glow in the sky edging the wind-swept clouds with pink, and the Forth, with a sheen upon it, fades away gradually into the distance: on the right is the ruin of Rosyth Castle, now standing in the new Naval Base.

Signed C. M. H.

Oil painting; $23\frac{1}{4} \times 17\frac{1}{4}$.

30. THE SKIPPER.

The Skipper (painted from a member of the Trinity House) is a burly fair-bearded seaman in sou' wester and overalls.

This is a portion cut from a larger painting (showing the Skipper as the last to leave a sinking ship) exhibited at the Royal Scottish Academy, 1911, with the title, "Left on the Bridge—'In Manus tuas Domine," but with the background incomplete.

Signed C. Martin Hardie, 1911.

Oil painting; 29×24 .

31. PORTRAIT OF W. MACKINTOSH, Esq.

Half-length figure, facing to the right: he is scated in an arm-chair with his knees crossed, a red rose in his buttonhole, and a pince-nez in his right hand.

Signed C. M. H. in upper right hand corner.

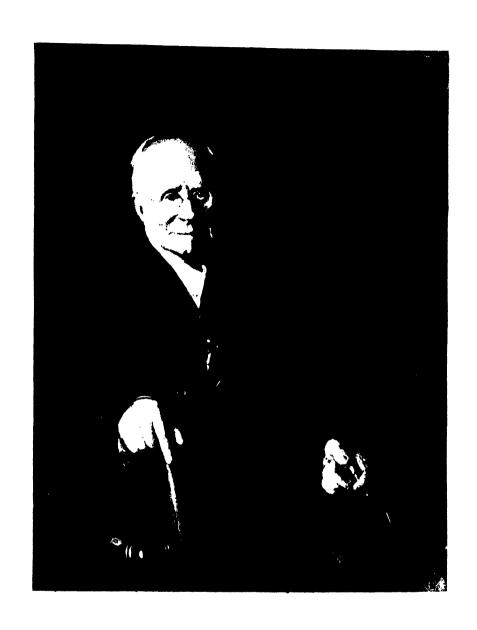
Oil painting; $43\frac{1}{2} \times 33\frac{1}{2}$.

32. PORTRAIT OF JAMES STEWART, Esq., J.P., OF BLAIRGOWRIE, THE UNCLE OF A. F. STEWART. Half-length figure, facing front: he is seated in an arm-chair and holds a stick in each hand.

Signed C. M. H. '07.

Oil painting; $31\frac{1}{2} \times 39\frac{3}{4}$.

33. PORTRAIT OF A. F. STEWART, Esq. Half-length figure, facing to the right, wearing a sage



32. PORTRAIT OF JAMES STEWART, Esq., J.P. By C. MARTIN HARDIE, R.S.A.

blue tie, with the left forearm raised holding a cigar.

Signed C. M. H. in upper right hand corner.

Oil painting; $29\frac{1}{2} \times 24\frac{1}{2}$.

HARDIE, MARTIN, R.E.

34. CHIESA DEI CARMINI, PADUA.

On the left are the dome and tower of a church, which had suffered from bombing raids early in 1918. Reproduced in "Our Italian Front," by Martin Hardie and Warner Allen, 1920, with the following note: - "In the winter of 1917, Padua, at that time British Head Quarters, was systematically bombed by enemy aircraft. His biggest success was the dropping of an incendiary bomb on the Chiesa dei Carmini. Both the dome and the neighbouring red brick campanile were badly damaged."

Signed Martin Hardie, 5/3/18.

Water colour; $6\frac{1}{4} \times 5\frac{1}{8}$.

35. THE CHURCH OF ARQUATA.

The white belfry is seen against an intensely blue sky between tall houses: the walls of these are dark, though vividly patched with sunlight on the left: the narrow street between them goes down steps on which two brightly dressed females, seen only at half-length, stand and chat.

Signed Martin Hardie, 1918. Water colour; $16\frac{1}{4} \times 7\frac{1}{4}$.

36. THE HILL CHAPEL.

A square arched portico, grey in tint, is on the right, beneath which small figures stand, their bright clothes giving a touch of warmth to the picture: there are dark grey hills to the left, beneath a fleecy sky of lighter grey.

Reproduced in "Our Italian Front," by Martin Hardie and Warner Allen, with the following note:—"Typical of the many shrines that are dotted over the hills of N. Italy. It stands deserted—a service is held perhaps once a year—but it remains as an incentive to a climb, if only for the sake of seeing the panorama of hills and valleys all round."

Signed M. H. 1918.

Water colour; $6\frac{3}{8} \times 6\frac{1}{4}$.

37. AN ITALIAN FARM.

A tiled archway juts out from a building on the right: a tree curves in from the left, and there are mountains in the distance.

Signed Martin Hardie, 1918.

Water colour; $11\frac{1}{8} \times 8\frac{5}{8}$.

38. THE LAST OF THE HAY, NORTH ITALY.

A loaded hay-waggon in the left foreground, two slim tufted trees in the centre by a barn, and steep-sided hills in the rear: the sky is clear blue, and the sun suffuses hay and leafage.

Signed Martin Hardie, 1918.

Water colour; 11×8 .



36. THE HILL CHAPEL By MARTIN HARDIE, R.E.

39. MAIN STREET, ARQUATA.

Tall buildings to the right, salmon-pink with notes of green and red: business going on briskly below under reddish awnings: on the left, at a distance, trees and arches, and a mountain far behind.

Reproduced in "Our Italian Front," by Martin Hardie and Warner Allen, with the following note:—"Tens of thousands of British soldiers have wandered up and down this street. On the right was the fountain where Italian maidens gossiped over their pails of water: on the left, just out of the picture, the hut where the A.P.M. grilled beneath his iron roof; and, opposite the trees, the piazza which led to the Base H.Q."

Signed Martin Hardie, Arquata, 1918.

Water colour; $6\frac{5}{8} \times 9\frac{3}{4}$.

40. THE RETURN OF THE FLOCK.

An evening prospect on the coast near Equihen: a shepherd and a woman follow a flock of sheep under a grey sky of wind-swept cloud: a tinge of sunset crimson above the horizon.

Signed M. H.

Water colour; $6\frac{1}{8} \times 3\frac{1}{2}$.

41. SANTA GIUSTINA, PADOVA.

One of the transepts of the church: red curtains over the windows: sunlight striking the wall under a tapestry to the right.

Signed Martin Hardie, 1918.

Water colour; $10\frac{1}{2} \times 6\frac{3}{8}$.

42. THE THREE HAYSTACKS.

Scene near Wimille. The three round stacks have the sun upon their right sides: about them are a man and two women, the women with sacks of hay upon their shoulders: there are bluish trees on the horizon. The picture is a sombre harmony of strawcolour and blue.

Signed Martin Hardie, 1917. Water colour; $8 \times 6\frac{1}{2}$.

43. LA VALLÉE DE DENACRE, BOULOGNE.

A study of a shallow valley, the zig-zag course of which is marked by a close growth of low trees and by a few tall poplars.

Signed Martin Hardie, 1917. Sepia; $9\frac{1}{4} \times 7\frac{1}{4}$.

HAYES, CLAUDE, R.I., R.O.I.

44. CLOUDY SUNSET ON A MOOR.

A woman and a boy walk away from us up a slope topped by a windmill on the left, towards a village among trees visible over the ridge in evening shadow on the right. Grey and white fleecy rain-clouds almost fill the sky, the white at the far-away horizon being tinged with a faint crimson. The colouring save for this suggestion of a brighter hue is sombre.

Signed Claude Hayes.

Water colour; $13\frac{3}{8} \times 9\frac{1}{8}$.



42. THE THREE HAYSTACKS

By MARTIN HARDIE, R.E.



46. BONNIE MAY By GEORGE HENRY, R.A.

45. SHEPHERDESS WITH SHEEP ON A MOOR.

Across the middle of the picture are three clumps of trees, the one on the left, which is silhouetted dark against the sky, being much the largest. In front of this is a shepherdess and a few of her sheep by large felled tree-trunks: the rest of her sheep are some distance away. Rolling white clouds hover over a faint blue horizon. There is a brightening touch of vermillion on the dress of the shepherdess.

Signed Claude Hayes.

Water colour; $13\frac{3}{8} \times 9\frac{1}{8}$.

HENRY, GEORGE, R.A.

46. BONNIE MAY.

The head and bust of a rosy girl with dark blue eyes, full red perky mouth, wavy silken hair of flaxen hue, and with a blue ribbon round her neck, holding a locket with three gold beads: she has a white flowered-muslin frock.

Signed George Henry.

Water colour; $14\frac{3}{4} \times 10\frac{3}{4}$.

JOHNSON, CHARLES EDWARD, R.I. (b. 1832; d. 1913).

47. ON THE COMMON.

A common with bossy shrub-covered hump to the to the left: a man on a pony with panniers and a

woman standing beside him look away from the spectator at a distant clump of trees.

Signed C. E. Johnson, 1902. Water colour; $13\frac{7}{8} \times 9\frac{5}{8}$.

48. PASTORAL LANDSCAPE.

A flock of sheep is driven towards us beneath the inclined screen formed by a row of tortuous-trunked silver larches which cast shadows over sheep and road: there is a windy sky, and the larches are bent permanently over the roadway by the prevailing wind: mountains are seen across the valley on the left.

Signed C. E. Johnson, 1903. Oil painting; $19\frac{3}{4} \times 13\frac{3}{4}$.

49. THE WYE AT SYMONDS YAT.

The river, coming through a rocky gorge, is first visible in the middle of the picture and winds out at the right-hand corner below: there are bold perpendicular rocks in the left foreground.

Signed C E Johnson, 1900. Water colour; $21\frac{1}{4} \times 15\frac{1}{8}$.

JOHNSTONE, GEORGE WHITTON, R.S.A. (b. 1849; d. 1901).

50. VIEW OF STRATHMORE AND GLAMIS.

The smoking chimneys of the village and the



3. SUNSHINE AND SHADOW By T. AUSTEN BROWN, A.R.S.A.

towers of the castle of Glamis are visible in a belt of woodland stretching horizontally across the middle distance: above and below are fields of golden corn with harvesters busy in the nearest. The sky is filled with loose rain-clouds, through which the evening sunlight is diluted. The Ochil Hills look blue behind, but give way to level ground on the right of the picture.

Glamis (Forfarshire) was the birthplace of the artist, and Kirriemuir ("Thrums"), on the edge of the Ochils, that of Sir J. M. Barrie.

Signed G. W. Johnstone, '86. Oil painting; $30 \times 17\frac{5}{8}$.

JUNGMAN, NICO.

ORIGINALS FOR ILLUSTRATIONS TO "HOLLAND," PUBLISHED BY A. & C. BLACK, 1904.

51. OLD DUTCHMEN ON SKATES.

Elderly men on skates, both smoking cigars, stop to chat on the ice of a canal. Behind them in the distance appear a slender footbridge, a windmill, reddish timber buildings, bare trees, a number of diminutive figures, the gleam of the ice and a pink glow of sunset.

Signed Nico J. Water colour; $15 \times 10^{\frac{3}{1}}$.

52. THE NIEUWE KERK, DELFT.

Behind a street bridge with stout white rails, over which one or two bright-garmented people pass, rises the church, rendered in reddish brown, broken with the grey of its slates and the white of its facings: a few bare trees also cut up the red surface: behind to the left rises a lower bell tower, and faint but definite cumuli fill the sky.

Signed Nico J.

Water colour; $13 \times 10\frac{3}{4}$.

10945.

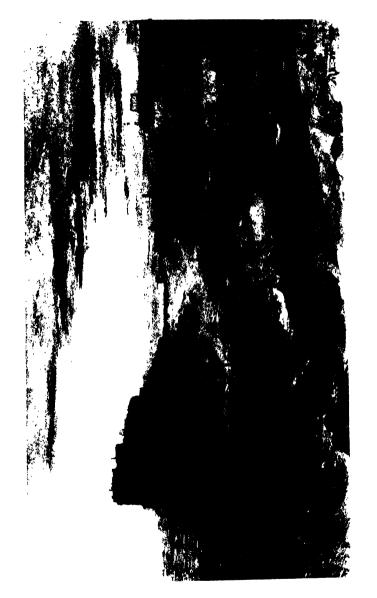
LIVENS, HORACE MANN.

53. KINGSTON BRIDGE.

The end turret of the white bridge fills the right from top to bottom, and from it extend out beyond the centre of the picture the parapet and five arches of the structure, the round openings defined darkly against its whiteness: definitely shaped clouds of a duller white fill the sky, with dull blue between them: sketched in roughly in the foreground are a river steamer with a white funnel, and figures, forming dots of bright colour, going down steps to the quay. Sir Frederick Wedmore describes the artist as "This most potent draughtsman in water colour of our bridges."

No signature.

Water colour; $14 \times 10\frac{1}{2}$.



55. EDINBURGH By JOHN MACWHIRTER, R.A., H.R.S.A.

MACGEORGE, W. S., R.S.A.

54. POSY-GATHERING BY THE DEE (KIRKCUDBRIGHT). Three brightly-clad children are gathering flowers at the foot of a clump of trees: cows graze at a little distance and beyond stretches the river estuary, reflecting white clouds in its blue waters.

Signed W. S. MacGeorge. Oil painting; $19\frac{5}{3} \times 15\frac{1}{3}$.

MacWHIRTER, JOHN, R.A., H.R.S.A. (b. 1839; d. 1911).

55. EDINBURGH.

Edinburgh seen from Arthur's Seat with St. Anthony's chapel in the right foreground: in the rear over the smoke and mist of evening, out of which chimneys and spires appear vaguely, are the castle hill, a viaduct, the prison, and the monument and columns of the Calton Hill: there are strong orange tones in the streaks of the upper sky and fainter orange on the horizon.

Signed Mac W.

Oil painting on panel; $11\frac{5}{8} \times 12\frac{1}{8}$.

NICHOLSON, WILLIAM.

56. STILL LIFE.

White flowers stand in a glazed, white, patterned cream-jug to the right of a gleaming silver-lustre

bowl: a pair of lady's gloves of lilac colour lie near by on a cloth and are mirrored partly in the metal: the background is black.

No signature.

Water colour; $12\frac{1}{4} \times 9\frac{1}{8}$.

PETTIE, JOHN, R.A., H.R.S.A. (b. 1839; d. 1893).

57. A COAST-GUARD ON THE LOOK-OUT.

The figure stands in blue-jacket kit of the midcentury before a block-house on a weed-strewn sandy shore, with a musket slung on his back and with sharp gleams of light on pouch, musket, and the hilt of his cutlass.

Signed J. Pettie.

Oil painting; $26 \times 18\frac{1}{8}$.

MURRAY, GEORGE (OF BLAIRGOWRIE).

58. GRANADA, TOWER OF THE ALHAMBRA.

The low square red-tiled tower springs from the nearer of two parallel wings of a lofty building, only the end of the further wing being visible. Other buildings cast shadows half up the yellowish wall. On the left hand rises a receding row of tall cypresses, leaving only a narrow vertical strip of sky and vista on the edge of the picture. There is a narrow band



56. STILL LIFE

By WILLIAM NICHOLSON

of blue and white sky above. Figures move in the deeply shaded foreground of the picture in which the contrast of light and shade is very marked.

No signature.

Oil painting; $13\frac{1}{4} \times 7\frac{7}{8}$.

59. TANGIER, CITY WALL.

The white wall in brilliant sunshine to the right has a tree growing on one of its ledges above. High houses on the left cast the whole roadway at their foot into shadow, one longer shadow climbing the white wall opposite. Two Moors, whose white clothes look bluish in the gloom, ride on a camel, and others appear at various distances on foot. The masonry of the houses has a warm sandy tint, save where it catches the light above. One of the distant pedestrians makes a spot of subdued red, while a wedge of intensely blue sky cuts down into the picture.

No signature.

Oil painting; $14\frac{1}{8} \times 9\frac{5}{8}$.

RAMSAY, ALLAN (Attributed to). (b. 1713; d. 1784).

60. HEAD OF THE PRETENDER IN GREEN COAT.

The head and shoulders of Charles Edward, the

Young Pretender, who wears a green coat with gold buttons, and a red cloak over his left shoulder.

No signature.

Oil painting (originally in an oval); $17\frac{1}{2} \times 14$.

REID, JOHN R., R.I.

61. WIFFLING FOR MACKEREL.

A fisherman stands in a boat, whose sail is lowered, holding two lines. Two companions sit looking on, one holding a mackerel. The sea is intensely blue in the background, a broken white in front. The keel shows clear in the transparent water below the boat.

Signed John R. Reid.

Water colour; $10\frac{3}{4} \times 7\frac{3}{8}$.

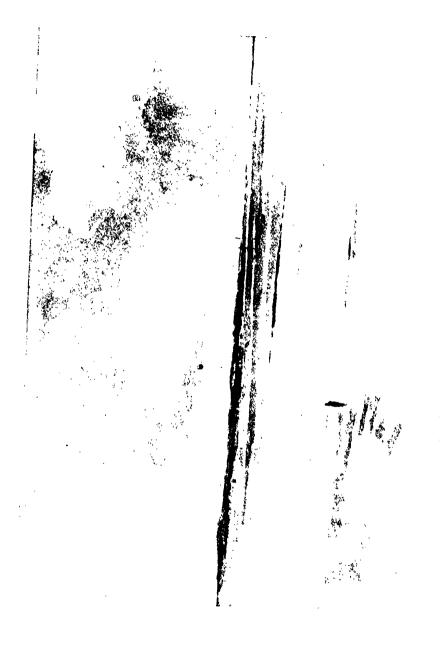
SCOTT,— (OF CALCUTTA).

62. KINCHINJUNGA FROM DARJEELING.

Through intensely dark foliage, reaching upon the right up to the top of the picture, are seen the cloud-covered lower slopes and the gleaming white summit of the famous mountain. A blue sky about the peak shades off into a luminous violet above.

No signature.

Oil painting; $17\frac{1}{2} \times 12\frac{3}{4}$.



64. THE ESTUARY OF THE DEE B) Sir FRANK SHORT, R.A., P.R.E.

63. THE TAJ-MAHAL, AGRA.

The immense white wonder and a column near it gleam up in a faint somewhat violet-blue sky. Dense foliage full of fresh dark colour occupies the foreground and lighter dull green leafage the middle. There are two diminutive figures brightly clad on a bit of white road between these planes of vision.

No signature.

Oil painting; $17\frac{1}{2} \times 12\frac{3}{4}$.

SHORT, SIR FRANK, R.A., P.R.E.

64. THE ESTUARY OF THE DEE.

A low-lying landscape seen across the wide sands and waters of the Dee: the large cumulus clouds of an unsettled day reflect with pearly iridescence in the wet surfaces of the foreground: in the centre is a two-masted ship.

Reproduced in colour in "The Studio," June 15, 1906.

Signed Frank Short.

Water colour; $13\frac{1}{2} \times 9\frac{1}{2}$.

SIMS, CHARLES, R.A.

65. THE KISS.

A boy in a white sailor suit with a blue collar, kneeling on a grassy bank, bestows a kiss on his mother, an elegant figure in a pink chiffon dress and wide-brimmed hat, who sits sideways on the edge

where the bank drops suddenly: a fleecy sky with wheeling gulls behind them.

The canvas is one of the painter's 1901-1905 studies of Breezy Uplands: the two figures are the same as those in "Butterflies."

Signed Sims.

Oil painting; $27\frac{1}{4} \times 35$.

STUART, ALLAN.

66. BORDER RAIDERS.

Mounted raiders with lances and helms, buff coats and gorgets, drive lifted cattle across a small stream: a spirited bull comes first followed by two of the horsemen, the jostling herd being rounded up by two more horsemen in the rear: in the background a yellowish sky with much cloud, and hills partly obscured by mists.

Signed Allan Stuart, 1910. . Oil painting; $51\frac{1}{2} \times 30\frac{1}{3}$.

67. GLENCOE FROM LOCH LEVEN.

A Highland scene in winter: snow-clad mountains before which in the right middle distance is a loch: a rocky foreshore with one or two slender trees and with snow in the hollows.

Signed Allan Stuart.

Water colour; $17\frac{7}{8} \times 11\frac{3}{8}$.



65. THE KISS
By CHARLES SIMS, R.A.

68. PORTRAIT OF JOHN BARBOUR, Esq., Schoolmaster, of Blairgowrie.

Three-quarter length, facing forward: he is scated in an arm-chair with a blush rose in his buttonhole, with fishing flies in his right hand and an open flybook in his left: to the right of him is a small table with a red cloth on which is a fishing-basket, resting on a leather-backed book, and a fishing-reel.

Signed Allan Stuart, 1910. Oil painting; $35\frac{1}{2} \times 27\frac{1}{2}$.

TURNER, JOSEPH MALLORD WILLIAM, R.A. (b. 1775; d. 1851).

69. SUNSET, CARLISLE.

On the right is a bend of the river Eden round a tongue of low land, with two small figures at the edge of the water. On the further bank which stretches right across the picture are seen in smallish dimension from left to right the cathedral, which a nearer building with illuminated windows partly hides, the castle and some woods. The buildings and woods cast shadows in the water. A sickle moon hovers aloft and is reflected together with the red sunset glow in the surface of the river. Only the right half of the picture shows this radiance: on the left the sky is dull and threatening, and the water—murky and cold.

Written on the back is the picture's history:—
"This painting was in the possession of the late Alderman Christopher Wilson, Banker, of Abbot Hall, Kendal, from 1801 till his death in 1844, when it came into the possession of his 7th daughter Miss Jane Wilson, who died in 1854. It was then sold with her effects and was bought by Mr. Jones Taylor and by him [sold] to the late Alderman Fisher of Kendal. It was sold after his death by public sale on the 8th of May 1875 and bought by the present owner John Edward Hargreaves and bought from him by Mr. Stewart, 1919.

No signature.

Oil painting; $21\frac{7}{8} \times 13\frac{5}{8}$.

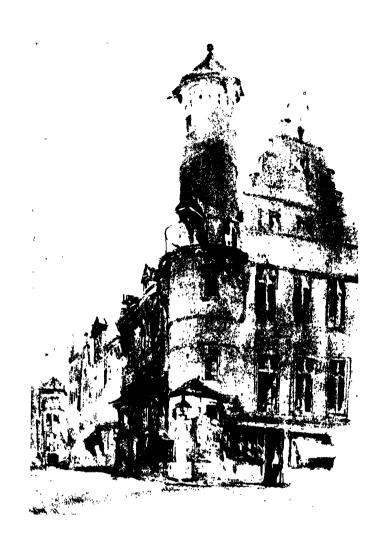
VAN VROLIJK.

70. A DUTCH CANAL WITH BOAT AND CATTLE.

A weed-filled canal, with a coppice of trees on its right bank, and a row of willows on its left, comes directly towards the spectator: a countryman drives two cows along the edge of the coppice, their colours being reflected in the water: there are more cattle in the field behind, one cow drinking at the edge of the canal: there is a boat some distance away and a range of low hills on the horizon.

Signed Van Vrolick.

Water colour; $28\frac{1}{2} \times 11\frac{1}{2}$.



4. VRIEDAGS MERKT, GAND By WILLIAM CALLOW, R.W.S.

WHYMPER, JOSIAH WOOD, R.I. (b. 1813; d. 1903).

71. WARKWORTH CASTLE.

In the upper centre is a turreted castle with a Norman church-tower in woods to the left and a viaduct in front: a brook with trees at its edge becomes visible some distance nearer, at the foot of a hill which fills the left foreground, and runs out at the right corner of the picture: in front of low blue hills on the horizon to the right of the castle is an arm of the sea: there is a troubled sky with rain falling from it locally, and the air is full of misty light.

No signature.

Water colour; $16\frac{1}{2} \times 12\frac{1}{2}$.

Warkworth Castle dates from the 12th century and is often named in the history of the Percys of Northumberland (as in Shakespeare's "Henry IV.").

DRAWINGS

ARMOUR, GEORGE DENHOLM.

72. OUT OF THE MOUTH OF BABES, ETC.

Curate. "Now, boy, if, in defiance of that notice, I were to bathe here, what do you suppose would happen?"

Boy. "Ye'd come out a lot dirtier, nor ye went in." Original of a picture in "Punch."

Signed G. D. Armour; and in ink below G. Denholm Armour.

Pen and ink drawing; $7\frac{3}{8} \times 11\frac{1}{4}$.

73. ALL SORTS OF HORSES.

The sort that makes his owner unpopular.

Original of a picture in "Punch."

Signed G. D. Armour; and in ink below G. Denholm Armour.

Pen and ink drawing with washes of colour; $14\frac{1}{4} \times 10\frac{3}{8}$.

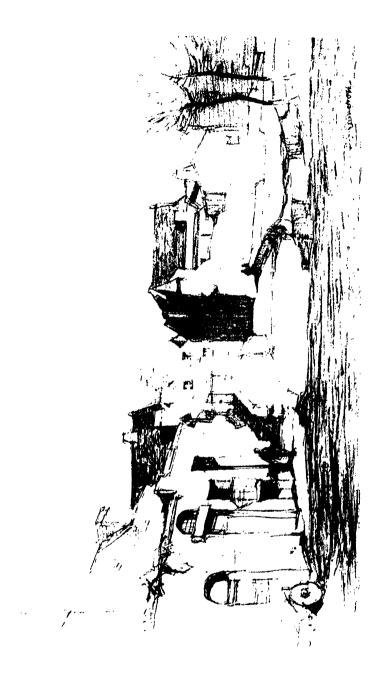
74. A LACK OF LIGHT.

"I think we might catch another tonight, Dougal?" Dougal. "I'm thinking, Sir, we'd as well be goin' home, there's no enough er..." (showing bottle) "light to catch another fish."

Original of picture in "Punch, October 23, 1901.

Signed G. D. Armour; and in ink below G. Denholm Armour.

Pen and ink drawing; $12\frac{3}{8} \times 7\frac{5}{8}$.



76. CHINON
By D. Y. CAMERON, R.A., R.W.S.



77. CIR MOHR (ARRAN) By D. Y. CAMERON, R.A., R.W.S.

CAMERON, DAVID YOUNG, R.A., R.W.S.

75. ARRAN PEAKS.

Achir visible on a small scale: large boulders on summits in the foreground.

Exhibited, Society of Twelve, 1912.

Signed in left corner D. Y. C.

Charcoal drawing; $13\frac{3}{8} \times 8\frac{7}{8}$.

76. CHINON.

In the left centre is a bridge from which a street leads off to the rear: on the right of this street a turreted building stands broadly overagainst irregularly-placed houses coming down to the foreground on the left: shadows of two tall trees on the right fall clean across the bridge and run up the further parapet: there is a clumsy country cart in the foreground on the left.

The centre of this drawing is utilised for an etching (Rinder, No. 330).

Signed in right corner D. Y. Cameron.

Red chalk drawing with black touches on the figures and elsewhere; $13\frac{5}{8} \times 7\frac{1}{8}$.

77. CIR MOHR (ARRAN).

The knife-edge ridge of Achir (the comb) with Cir Mohr topping it on the nearer left, both in deep shadow, the light of dawn already falling softly on the ruggedness of a facing ridge in the foreground: tremendous depth between the spectator and Achir: a jagged dip in the foreground answers diagonally to the jags of Cir Mohr upwards: tender wisps of white cloud in the depression between mountain and comb, and of dark cloud in the sky above.

Exhibited, Society of Twelve, 1912.

Signed in left corner D. Y. Cameron.

Charcoal drawing; $19\frac{3}{8} \times 13\frac{1}{8}$.

CLAUSEN, GEORGE, R.A.

78. AN OLD COUNTRY-WOMAN.

The head and shoulders of a swarthy countrywoman with intense eyes in a furrowed gaunt face, and brownish hair under a wide hat, which is tied with a bow of black ribbon under the chin: the shoulders are outlined, but the flesh of the neck and chest is only suggested.

Exhibited, Society of Twelve, 1912.

Signed G. Clausen.

Chalk drawing; $10\frac{3}{4} \times 9\frac{1}{8}$.

79. INTERIOR OF A BARN.

Above skeleton rectangular supports, almost like a church screen, are the slanting ribs and horizontal roof-timbers of a barn with a high latticed end-window: in the dim light of the foreground two



78. AN OLD COUNTRY-WOMAN By GEORGE CLAUSEN, R.A.



79. INTERIOR OF A BARN By GEORGE CLAUSEN, R.A.

farm-labourers are at work: the further part of the barn is lit by the window and by an open door that is not seen.

Exhibited, Society of Twelve, 1912.

Signed G. Clausen.

Chalk drawing touched with brown, white and yellow; $11\frac{1}{2} \times 10\frac{3}{8}$.

MAY, PHIL (b. 1864; d. 1903).

80. THE BALLY PRODIGAL.

OVERHEARD IN SYDNEY, N.S.W.

"Well, young scapegrace, are you going back home to let your people kill the fatted calf?"

"Oh! you don't know my governor. He's not that sort. He'd be more likely to kill the bally prodigal!"

Reproduced in the Christmas Number of "Phil May's Annual," 1901.

Signed Phil May, 1900, and in ink below Phil May. Pen and ink drawing; $8\frac{3}{8} \times 8$.

PETTIE, JOHN, R.A., H.R.S.A. (b. 1839; d. 1893).

81. THE DANCING GIRL.

A dainty girl with a black ribbon about her neck holds up a loose flowered skirt as if dancing.

Signed J. P. '62.

Wash drawing; $5 \times 3\frac{5}{8}$.

82. THE INJURED ARM.

A black-dressed young woman, with a blood-stained kerchief over her arm and a basin behind her, rests her right hand on the arm of an injured man in old-fashioned costume, who seems all but swooning with pain.

Signed J. P. 187-. Wash drawing; $6\frac{1}{2} \times 5\frac{1}{2}$.

83. THE LAUGHING CAVALIER.

A rakish-looking man in a dark wide-brimmed hat and a deep white collar, with a pointed beard and long hair hanging down on each side of his face, smiles amusedly.

Signed 1878 J. P. Wash drawing; $4\frac{5}{8} \times 3\frac{3}{4}$.

PRINTS

BAERTSOEN, ALBERT.

KROMBOOMSLOOT (AMSTERDAM) I AND II.

Canal waters reflecting ancient houses, lamp-posts, quay-sides, and sky, in twilight, in the transforming mirror of their surface.

84. I. Canal curving to the right: two lamp-posts on the quays, one of which reaches right to the bottom of the print, and considerable sky showing above.

Signed in pencil A. Baertsoen.

Etching; $11 \times 12\frac{3}{4}$.

85. II. Canal curving to the left: only one lamp-post on the quays: reflections from houses on both banks at the bottom of the picture.

Signed in pencil A. Baertsoen.

Etching; 11×11.

Both etchings are reproduced in "The Studio" for October 1906, which says, "These hardy etchings with their bold contrasts of light and shade, and their forcible griffonages, closely recall the pictorial works of Baertsoen."

BAUER, MARIUS A. J.

86. THE SULTAN.

The Sultan, who is Eastern regality personified, waits

in a gothic-arched, deeply-recessed porch, in moonlight that casts huge clearly-defined shadows, for the horse that prances up for him: the standing figures salaam, while fierce-looking armour-clad horsemen pay military homage.

Signed 1892, M. Bauer, and in pencil M. B. Etching; $15\frac{1}{6} \times 18\frac{7}{4}$.

BAUERLE (latterly BOWERLEY), AMELIA M., R.E. (d. 1916).

87. DANAË.

A beautiful woman in a high wind on the sea-shore has in her arms a sleeping child: storm-clouds are rolling along the horizon.

Danaë in the legend is to be put with her child in a boat without sails and oars.

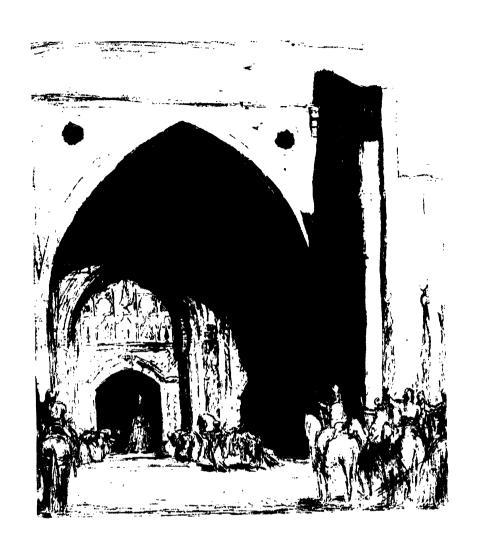
Signed A B in left corner, and in pencil below A. Bauerle. Etching; $9\frac{3}{4} \times 5\frac{5}{8}$.

88. THE DEPTHS OF THE SEA.

A mermaid swims with her child in her arms under water: the eyes of fishes, which swim almost entangled in the strands of her long hair, give a peacock-like iridescent richness to the design.

Signed on print and in pencil A. Bauerle.

Etching; $5 \times 7\frac{7}{8}$.



86. THE SULTAN
By MARIUS A. J. BAUER

89. PAN.

Pan as a chubby child, perched in the fork of a fantastic tree: a full moon, crossed by a flowering branch, and great white cloud-banks make a romantic background.

Signed in pencil A. Bauerle.

Etching; $8\frac{7}{8} \times 5\frac{5}{8}$.

BÉJOT, EUGÈNE, R.E.

90. LE PONT MARIE.

A four-arched bridge is in the rear, somewhat to the right of the centre: an embankment with a causeway on this side of the river, and a row of high houses on the other side, converge upon it: the façades of the houses are in shadow, but the flanks and chimneys are in bright sunlight: carts and horses are drawn up in perspective at different angles across the causeway.

Signed Le Pont Marie, Eug. Béjot, 1908, and in fencil below Eug. Béjot.

Etching; $8\frac{1}{4} \times 7\frac{1}{8}$.

BOLINGBROKE, MINNA, R.E.

91. POOR MALKIN.

On the left an old coat and an old silk hat on a pole with a cross-piece: withered poppy-heads and poppy-stems below: in the rear a towered village

and some crows that cast shadows.

Wedmore speaks of "birds in the field, which should have won her the appreciation of the veteran Bracquemond—past-master of the theme."—*Etch-ings*, 1911.

Signed M. B., 1907, and in pencil Minna Bolingbroke. Etcling; $8 \times 4\frac{1}{2}$.

BONE, MUIRHEAD.

92. AYR BEACH.

A sea-shore with a boat on the sand, and fishing boats and carts at the water's edge, and two pinnacles behind (one the tower crowning the Town Buildings and the other a chimney-stack): the Ayr barracks visible between: diminutive figures on the steps of the sea-wall: the Low Green and a sea-scape with a small sail in the distance.

Exhibited, Society of Twelve, 1910.

Signed in pencil Muirhead Bone.

Dry point; 9×3 .

93. CHISWICK MALL.

An old inn-sign on a high pole stands at the bend of the river-side road: a horse and cart in front are unloading from one of two sailing-barges at the quay: the tops of trees along the other edge of the road meet the mast, which has a flag on it, above the inn-sign:



93. CHISWICK MALL By MUIRHEAD BONE

old houses and pedestrians to the left and behind: masts cast shadows on the rainy road-surface.

"Thames-cote" on the Mall was occupied, in 1904, by the artist.

Exhibited, Society of Twelve, February 1909.

Signed in left corner Muirhead Bone, and the same in pencil below.

Dry point; $7 \times 5\frac{1}{2}$.

94. ELY YARD.

An ecclesiastical-looking weather-cocked barn in the middle distance with a dovecote on it, and with thatched stables growing out of its sides: a tower, also weather-cocked, further off: trees on the right: evening shadows: the stable closing up for the night and a labourer going home.

Exhibited, Society of Twelve, 1909.

Signed on print and in pencil below Muirhead Bone.

Dry point; $7\frac{1}{8} \times 5\frac{3}{4}$.

95. LEEDS.

A modern Gothic church with a square tower and tall pinnacles situated on high ground, with small houses before and on both sides in course of demolition: the whole of the foreground already excavated: grey and red washes on the roofs and a slaty blue in the foreground.

First State. See Dodgson, C. Etchings and Dry Points by Muirhead Bone, I, 1909, no. 181. Dodgson's entry is as follows:—

"Dry point. 34 impressions in two states.

"I. The houses to right of the church tower unfinished. Eight impressions, of which only two were printed, in 1905. The first of these, much worked upon with pen and brush, was included among drawings (no. 11) in the second exhibition of the Society of Twelve, Nov. 1905." This is the proof in Mr. Stewart's collection.

No signature.

Dry point; $10\frac{5}{8} \times 8$.

96. THE OLD PALACE, CULROSS.

View from yard on left of palace, from which three ground-floor and four dormer-windows, the crowstepped gable, and part of the outhouse gable, are visible: in the middle distance, in darker tone, are a horse and cart, an open barn, and a lofty tree, while just the back-tilted shafts of a country-waggon come into the left foreground of the picture.

Signed on print and in pencil below Muirhead Bone.

Dry point; $10\frac{1}{2} \times 7\frac{5}{8}$.

The old palace has associations with James VI.

97. STIRLING CASTLE.

The view is from the pool at Rapploch, taking in the village of that name, which is treated in some detail: the whole of the castle hill is included with the enclosure wall below, which is seen intermittently.

Signed in pencil below Muirhead Bone.

Dry point; 10×7 .

It is the picturesque present-day prospect that is given and



95. LEEDS By MUTRHEAD BONE

not the historic pile, rendered in lurid light and with romantic accessories, in Strang's etching in this collection.

BRANGWYN, FRANK, R.A.

98. ASSISI.

The monastery and church of St. Francis amid brilliant sunlight, with fine trees casting shadows away from the spectator.

No. 17 in the Catalogue published by the Fine Art Society, 1912. See also Shaw Sparrow, W. Prints and Drawings by Frank Brangwyn, 1919.

First state.

Signed in pencil below Frank Brangwyn.

Etching; $15\frac{1}{2} \times 12\frac{1}{8}$.

99. BARGES, BRUGES.

Plate etched on the spot. Barge drawn up against a primitive corn-elevator.

No. 60 in Catalogue published by the Fine Art Society, 1912.

Signed with monogram F.B., and in pencil below Frank Brangwyn.

Etching; 15×14 .

100. THE BUTCHER'S SHOP.

Two enormous tree-trunks have a wooden fence and a pole, from which a carcase etc. is suspended, between them, and a chimneyed shed behind: a butcher stands on this side of the fence ready to serve a customer beyond, who keeps him waiting while he lights his pipe: there are other customers waiting and assistant figures who come and go, one entering the enclosure by a wicket in the fence: the afternoon sun casts intense bands of shadow from one of the tree-trunks upon the other and gives an eeric appearance to the whole strange establishment.

The water colour from which this etching was made is in the collection (see no. 2).

No. 46 in Catalogue published by the Fine Art Society, 1912. Plate 20 in "The Etched Work of Frank Brangwyn," by Γ. Newbolt, 1908.

Signed F. Brangwyn and F. Goulding imp.

Etching; $15\frac{1}{2} \times 14\frac{3}{4}$.

101. A ROAD IN PICARDY.

An avenue of tall trees showing a clear funnel of light at the further end of it: the tree-tops sway under a breeze towards the right: there are low hills on the horizon before which the characteristic life of the country proceeds.

Etching made from a sketch done at Longpré. No. 10 in Catalogue published by the Fine Art Society, 1912. First state.

Signed in pencil below Frank Brangwyn and F. Goulding, Printer.

Etching; $14\frac{5}{8} \times 12$.



101. A ROAD IN PICARDY By FRANK BRANGWYN, R.A.

CAMERON, DAVID YOUNG, R.A., R.W.S.

102. AMBOISE.

A clock and a small belfry tower over the fifteenth century town gateway in the historic town connected with Leonardo da Vinci and with the Huguenots: very dark sky above: through the arch below is seen a group of people gathered beneath a lighted lamp: three women stand by the arch and two stand separately nearer to the spectator.

No. 325 in RINDER: D. Y. Cameron—An Illustrated Cataalogue of his Etched Work, 1912.

State II. D. Y. Cameron appears over the old initials, which show faintly below.

Etching; $10\frac{1}{3} \times 6\frac{1}{3}$.

103. DINNET MOOR.

In the foreground two long horizontal streaks of bossy gorse-covered moor with cultivated flat land in between: in the rear, with a faint sun above it, the long grand mountain mass of Morven: scene near Oban: Nature's processes minutely and faithfully given in ridge and fold upon the mountain side. Rinder 431.

Signed D. Y. C., and in pencil D. Y. Cameron. Dry point; $11\frac{7}{8} \times 6\frac{7}{8}$.

104. LUNAN BAY.

A bay in Forfarshire, north of Arbroath: a limekiln with net poles on a rocky tongue of land in the middle

distance: a tower at the head of the further reach of the bay and cliffs along the remote side of it: in the back a landscape with sails: mountains still further away on the right: nervous contour to the bay's nearer shore.

Rinder 429.

Signed D. Y. C., and in pencil D. Y. Cameron.

Etching and dry point; $10\frac{1}{8} \times 4\frac{1}{2}$.

105. A NORMAN VILLAGE.

On the left a house with a windowed gable on its left, and on its right a "leaping-on stone" at a street-corner: a seated woman in the doorway: in the centre of the picture a diminishing street prospect with a flight of steps on a house near by and a distant figure in the roadway.

The village is the historic one of Grand Andely, near Chateau Gaillard, on the Seine.

Rinder 359.

State 11: published in "The Artist Engraver," January, 1904. Signed D. Y. Cameron in upper left corner.

Etching; $7 \times 5\frac{1}{4}$.

106. THE NORTH PORCH, HARFLEUR.

A Gothic porch, high as the wall of the church and opening into an aisle, with windows discernible within and an arch far away in the interior: by this arch are a woman and a man turning half away and a priest facing frontwards: another figure much



106. THE NORTH PORCH, HARFLEUR By D. Y. CAMERON, R.A., R.W.S.

nearer, but still within the church, gazes closely at a richly-carved pillar.

The same porch is used in Parker's "Glossary" to illustrate the word "Flamboyant."

Rinder 360.

State II (before D. Y. was cut off from signature).

Signed D. Y. Cameron on wall of church, and D. Y. Cameron in pencil below.

Etching touched with dry point; $14\frac{7}{8} \times 7\frac{1}{2}$.

107. ROBERT LEE'S WORKSHOP.

The interior of the boat-building shed of the Rev. Robert Lee's father at Tweedmouth.

The interior and its operations are framed in by the wooden supports of the structure: a boat is under construction within: water shows through the doorway in the centre: the foreground is bare, save for planks on trestles, from one of which a stay is missing.

Rinder 375.

Signed D. Y. Cameron, and in pencil below D. Y. Cameron. Etching and dry point; $11\frac{3}{4} \times 8\frac{5}{8}$.

108. St. MERRI.

A porch like that in the "Harfleur" etching, only squarer: part of a high window visible within and a female figure at the left of the doorway begging: delicate figure-work above the porch lengthens the design upwards. St. Merri, formerly St. Médéric,

is in Rue St. Martin, Paris.

Rinder 379. State III.

Signed D. Y. C., and in pencil below D. Y. Cameron.

Etching and dry point; $10\frac{7}{8} \times 5\frac{3}{8}$.

109. STILL WATERS.

The evening light in the sky is reflected in the surface of the Tay, which winds off towards the left in shadow: a reflection of the sky in the water is in bold contrast with the dark trees on both banks and their gloomy images in the current.

Rinder 381. State IV.

Signed D. Y. C. in upper left corner, and in pencil D. Y. Cameron.

Etching and dry point; $12\frac{1}{2} \times 5\frac{7}{8}$.

110. THE TAY NEAR MURTHLY.

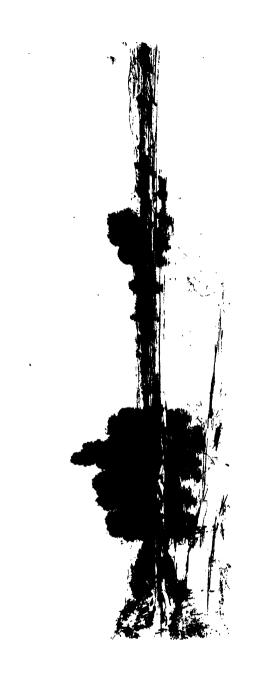
A less sombre rendering of the shades of night on the Tay than in "Still Waters:" the sun sets behind a dense clump of trees on the left bank, which cast long shadows on the water toward the spectator: there is a boat in these shadows and another with two people in it out on the river.

The old castle of Murthly was a hunting-seat to some of the kings of Scotland.

Rinder 376.

Signed in left corner D. Y. Cameron, and the same in pencil below.

Etching and dry point; $10\frac{1}{4} \times 3\frac{7}{8}$.



110. THE TAY NEAR MURTHLY By D. Y. CAMERON, R.A., R.W.S.

CHAHINE, EDGAR.

III. LA MARCHANDE AUX PANIERS.

A long street of carefully drawn houses on the further shore of a river in sunset illumination: closer to the spectator, two groups of humble women dealing or discussing: la marchande (an unflattering, almost portrait-like realisation of the worker of the lower classes) nonchalantly submits her goods to inspection.

Signed in pencil Edgar Chahine, and Marchande aux Paniers.

Etching and aquatint; $18\frac{1}{4} \times 11\frac{3}{4}$.

CLAUSEN, GEORGE, R.A.

112. A JOURNEY AT NIGHT.

A hay-cart and a horse with driver at its head moving on a hill in front of the sun, of which the glow, but not the disc, is visible.

Signed in pencil George Clausen.

Etching; $6\frac{1}{8} \times 4\frac{5}{8}$.

DODD, FRANCIS.

113. A SABINE WOMAN.

A half-length, three-quarter-face figure of an old woman of Roman cast of feature: a handkerchief round her head is knotted laxly under her chin.

Signed Dodd, 1909 in right-hand corner above, and Francis Dodd in pencil below.

Dry point; $7\frac{7}{8} \times 7\frac{7}{8}$.

GOFF, Col. ROBERT C., R.E.

114. VIAREGGIO HARBOUR, TUSCANY.

Sailing-barges drawn up against a warehouse with a square tower rising out of its roof: a towing-path curving up and away from the right, upon which a fisherman with a net, and a woman and child are standing: barges on the other side of the path as well.

Signed R. Goff, 1906, and below Viareggio Harbour and R. Goff, imp^{t.}

Etching; $7\frac{7}{8} \times 5\frac{7}{8}$.

HADEN, SIR FRANCIS SEYMOUR, P.R.E. (b. 1818; d. 1910).

115. HARRY KELLY'S, PUTNEY.

The church and part of the village of Putney, with barges near the church and in the left foreground: "P. Burty, 1868" on the gable of the tavern: "Bell Tavern, Harry Kelly" on the front of it, almost deleted by shading.

No. 117 in The Engraved Work of Sir Francis Seymour Haden, by H. N. Harrington, 1910.

Trial c written below.

Signed on print and in pencil below Seymour Haden. Etching; $7 \times 4\frac{3}{4}$.

116. SUNSET ON THE THAMES.

The sun, about to go under, with a bar of cloud across it: immediately below, a sailing-barge and farther

away from the sun and to the left another: trees and buildings in dark silhouette on the bank: gleaming water, strongly rippled, below, and radiant sky above.

The sky of this print is praised by Wedmore as one of the few great skies in all the Masters of Etching. Harrington 93.

Trial b, with rays above sun and much less work everywhere.

Signed Seymour Haden ad nat, 1866 on print, and Seymour Haden below.

Etching; $8\frac{3}{8} \times 5\frac{1}{4}$.

117. WHISTLER'S HOUSE AT OLD CHELSEA.

The whole river front of Chelsea, with its characteristic life, as it appeared in the sixties. The resonant black of the bodies of the barges is broken by their white sunlit edges.

Harrington 54.

Published in "Études à l'eau forte," vii, as "Old Chelsea," some copies having the first, others the second state. Exhibited at the Royal Academy, 1865.

State II, with vertical reflections to all the boats in the foreground, and the line at the base of the house most to the left carried almost to the margin.

Signed Whistler's House at Old Chelsea, Seymour Haden f' an. 1864, and in pencil Seymour Haden.

Etching; $12\frac{3}{4} \times 6\frac{3}{4}$.

HALL, OLIVER, A.R.A., R.E.

118. RAIN ON THE LANCASHIRE FELLS.

A large lurid sky: on the left great white masses of

cloud: on the right all the water-spouts of heaven let loose on a wild and barren heath: on this a shepherd and a few miserable sheep stumble along a rough path edged by a pit and a tortured tree or two.

Signed below in pencil Oliver Hall.

Etching; $to \times 8$.

HARDIE, MARTIN, R.E.

119. BOULOGNE HARBOUR.

The sun, which is setting over the breakwater of the harbour, is about to reach the wall in its descent: the line of this is broken by the excessive brilliance, and a flood of light is reflected from the swelling waters of the harbour below on to the fleecy sky above: the masts of the craft at each side of the lane of light are shown in dark silhouette.

Signed in pencil Martin Hardie.

Etching; $10\frac{3}{8} \times 7\frac{1}{2}$.

120. DULIEU'S PIG FARM.

An ancient cottage, with one dormer window above its door and a ram-shackle low shed on the right of it end-on to the spectator, stands in the rear of two huge and gnarled tree-trunks. The pig-farm, which lay at the north-west corner of Wormwood Scrubbs, belonged to a Madame Dulieu. The trees were cut down and the buildings removed soon after the etching was made.



119. BOULOGNE HARBOUR
By MARTIN HARDIE, R.E.

The same motive is utilised with a good deal of romantic invention in "The Butcher's Shop" by Brangwyn.

Signed M. H. '07 (monogr.), and in pencil Martin Hardie. Etching; $8 \times 6\frac{3}{8}$.

121. THE FAR PROSPECT,

"Romance comes in with the magic that distance lends."

A barn partly open, and a rough wall breast-high

with a bit of ragged fencing, fill the middle-ground of the picture: at the wall stand two men, one of whom points to the distance.

Signed M. H. '07, (monogr.) and in pencil Martin Hardie. Etching; $7\frac{3}{8} \times 4\frac{1}{4}$.

122. THE GAMEKEEPER'S COTTAGE.

A cottage; clumps of trees on either hand; the riverside of the Dee, near Kirkcudbright, with large blocks of stone at its edge, and a steamer in the distance.

Signed M. H. 1906 (monogr.), and in pencil Martin Hardie. Etching; $5\frac{5}{8} \times 7\frac{7}{8}$.

123. A GREY DAY AT NEWHAVEN.

Two arches of the bridge over the Sussex Ouse, some irregularly placed buildings, an oast-house, a boat drawn up on the bank, and in the foreground a wooden structure.

Signed M. H. '07 (monogr.), and in pencil Martin Hardie. Etching; $5 \times 6\frac{7}{8}$.

124. HEY! HO! THE WIND AND THE RAIN!

On the right a large thatched farm-building, filling half the picture obliquely, with a high shed containing a cart: a platform with four upright poles beyond: near this some sheep and on the left huge white banks of cloud: two small figures in the left foreground walk away from the spectator protecting themselves from driving rain.

Signed M. H. '08 (monogr.), and in pencil Martin Hardie. Etching; $8\frac{1}{2} \times 5\frac{1}{4}$.

125. HIGH NOON IN THE BOAT YARD, RYE.

A large skeleton boat on the stocks: supports cast shadows in sequence on the planking: on the left sail barges on the river, and on the right in the rear stands the square-towered church of Rye.

"'High Noon in the Boat Yard, Rye'—a remarkable performance, when one remembers it was done directly on the copper—has something of the spaciousness of a Jongkind of the port of Honfleur."
—Wedmore.

Signed M. H. Rye 1909 (monogr.), and in pencil Martin Hardie.

Etching; $9\frac{7}{8} \times 12$.

126. IKEN.

A tilted-up cart and a waggon and fields on one side, and cottages with trees on the other side, of a road that climbs away from us: a driven cart disappears over the crest, while villagers sit or stand talking in the evening shadows.

Iken is in Suffolk, a few miles from Aldeburgh. Signed in pencil Martin Hardie.

Dry point; $9\frac{1}{2} \times 6$.

127. THE INGLE NEUK.

Part of the gable of an old weather-worn cottage and, standing out from it, a stone chimney which rises from a penthouse roof below: a bit of wall, which a door pierces, and cloud-forms on the right.

Designed as a Christmas card. On a shield in the upper corner, "On your roof-tree | May blessing light | And joy make bright | Your ingle neuk. M. H., Christmas, 1908."

Etching; $4\frac{1}{2} \times 5$.

128. NEW ENTRANCE HALL, VICTORIA & ALBERT MUSEUM.

A lofty arch with scaffolding and with a couple of workmen, one aloft and the other below, in the Museum under re-construction.

Signed M. H. 1907 (monogr.), and in pencil Martin Hardie. Etching; 8 × 101/4.

129. NEWLYN HARBOUR.

Houses on a low paling-edged bluff before which are small craft at anchor.

Signed M. H. (monogr.), and in pencil Martin Hardie. Etching; $7\frac{7}{8} \times 6$.

130. AN OAST HOUSE NEAR TONBRIDGE.

A cottage and an oast-house with a two-storied shed connecting them: palings in front over which a woman gazes.

Signed M. H. (monogr.), and in pencil Martin Hardie. Etching; $5\frac{5}{8} \times 7\frac{3}{8}$.

131. THE OLD HARBOUR LIGHT, NORTH QUEENS-FERRY.

A grass-grown quay with a shapely old pepper-castor light and lower structures alongside it, placed in strong sunlight against a background of cottages and cliff.

Signed M. H. (monogr.), and in pencil Martin Hardie. Etching; 8×6 .

132. PENBERTH COVE, CORNWALL,

An almost aboriginal-looking hut on the beach of the cove, about which boulders, a beached boat, lobster baskets, and coarse herbage are distributed: the head of a fisherman is seen on the left and there is the smoke of a steamer in the distance.

Signed M. H. 1907 (monogr.), Penberth Cove, and in pencil Martin Hardie.

Etching; $7\frac{7}{8} \times 6$.

133. PENN.

An old-world village with cattle collected before a byre, and with the top of a square church-tower visible over houses all compactly set in the upper part of the picture.

First state.

Signed Penn, M. H. (monogr.), and in pencil Martin Hardie. Etching; $4\frac{3}{8} \times 6$.

134. THE TARFF ABOVE KIRKCUDBRIGHT.

A narrow river winds between grassy banks with which it is almost level: there are sedges in the right hand corner, and others in the middle distance: the few trees are windswept, and over the sky the clouds move rapidly.

Signed M. H. 1906 (monogr.), and in pencil Martin Hardie. Etching; $6 \times 4\frac{3}{8}$.

135. INVERKEITHING.

Old Scotch houses on the right and a wooded slope on the left of a road: the middle house has an outstanding turret, and the nearest one a stout stone outer staircase: behind the houses a tree juts forth over the roadway.

Signed M. H. (monogr.), and in pencil Martin Hardie fec., Frank Short, imp.

Etching; $6 \times 6\frac{5}{8}$.

HOLROYD, SIR CHARLES, R.E. (b. 1861; d. 1917).

136. NYMPHS OF THE SEA.

Nymphs of Diana's train, "soft in touch and sweet

in view," one scated and one reclining, gaze away from the spectator at a sea, upon which a distant sail appears.

Signed in pencil Charles Holroyd.

Etching; $11\frac{7}{8} \times 7$.

LALANNE, MAXIME (b. 1827; d. 1886).

137. PORT DE TROUVILLE.

Harbour waters in the left foreground: a sandy shore and a wall with crazy woodwork on the right: a schooner tilted over in the centre of the picture: a town with further small shipping, as clear as Haden's "Putney," right across the rear.

Il n'a été tiré que 30 épreuves de cet état and Maxime Lalanne written beneath: Port de Trouville and Lalanne in left hand corner of the design.

Etching; $12\frac{1}{4} \times 8\frac{5}{8}$.

LEGRAND, LOUIS.

138. LA PREMIÈRE LEÇON.

A mother in black with a bag in her hand, standing in the gloom of a door, thrusts a young ballerina gently before her into the dancing saloon.

Signed Louis Legrand, and in pencil below Louis Legrand. Etching with aquatint; 14\frac{1}{2} \times 8\frac{1}{2}.

LEGROS, ALPHONSE (b. 1837; d. 1911).

139. LES BOULEAUX: BORD DE L'EAU.

Nine birch trees along the further edge of a stream

that recedes towards the left: faintly indicated trees and the point of a bank this side: strong reflections in the water: a seated man between the first tree and the second.

First state.

Signed below in pencil A. Legros.

Dry point; $7\frac{7}{8} \times 5$.

140. LE LONG DE LA RIVE.

Four young elms on this side of a river that enters the picture on the left: the nearest tree is rather apart from the rest: a man with a stick between his knees, looking away from the spectator, crouches at its foot: the further bank, which is dimmed with haze, casts reflections in the water: a round building is faintly visible on the right.

Second (and published) state.

Signed in pencil below A. Legros.

Dry point; $8\frac{1}{3} \times 7$.

141. PAYSAGE.

An over-grown islanded river-edge, by which are twelve slender tufted trees with long grass and shrubs between, and a branch or two hanging in the water: a further group, indicated faintly, at some distance: an undulating horizon and a long wooden bridge in the haze to the right: the trees and banks cast shadows

in the water, which has ripples and some dark tone: a clear dark line round the edge.

Only state: the second proof from the plate.

Signed below in pencil A. Legros.

Dry point; 11×8 .

142. LA FERME SUR LA RIVIÈRE.

On the further bank of a river, on rising ground, several trees, which catch the light, having in front of them a two-wheeled country cart tilted up, a leaning willow, a punt with a man in it, and the end of a long low thatched building: this has chimneys, a gable opening, a low-roofed attachment, and a round pigeon tower at its further end: to the right is a landscape with a church tower, and another tree-clump, behind which an arm of the river winds: on this side of the stream are a willow stump and two stooping men, one with a pole in his hand, at work in a punt among the reeds.

Only state: second printing (rather darker).

Signed below in pencil A. Legros.

Dry point; $8\frac{1}{2} \times 4\frac{1}{2}$.

143. LA TOUR AUX PIGÉONS.

In the left upper-centre the tower with pent-house sheds in front, one tile-covered, with logs resting against it and open on the left side, the other with a birch tree by it and resting against a wall running to the left from the tower: a lower wall runs from this latter shed to the edge of the print: below is a cleft bank with two trees jutting from it to the right: there is a tree in the dark angle between the buildings and another behind the shed with the tiles.

Signed in pencil below A. Legros.

Dry point; $6\frac{3}{4} \times 3$.

144. LE VALLÉE DES DUNES.

Through the picture from the right, where a stretch of water is plainly visible, winds a river in and out through a landscape of low dunes, till it reaches the sea at a point where there is a lighthouse: in the right foreground a party of country-folk lands from a ferry-boat on to the nearer bank, which shows hillocks and clumps of bushes, while in the left foreground two peasants bearing faggots toil up hill towards the spectator.

Signed below in pencil A. Legros.

Dry point; 9×4 .

145. LE VILLAGE ABANDONNÉ.

To the front and left of an abandoned castle, with a low screen of tree-work between, stand four deserted cottages, at the edge of a sluggish river, in which two piles, an ancient willow-stump, and bushes cast dark shadows.

Signed below in pencil A. Legros.

Dry point; $8 \times 4\frac{1}{2}$.

McBEY, JAMES.

146. APRIL IN KENT,

In the rear from left to right are three windmills in distant perspective: in front, almost all across the picture, is a sheer-sided trench with grassy further edge, the hither bank showing on the extreme left: there are two horses and a harrow at some distance on the right.

Signed An April Day, James McBey, Sept., 1912, and in ink below Trial Proof. James McBey. Trial 2.

Etching with dry point; $11\frac{3}{8} \times 6\frac{1}{8}$.

147. THE FOVERAN BURN.

A girl wades in a small stream while a boy in an old hat steps round a clump of herbage: there are cows in the middle distance on the right, and trees and ricks behind.

Signed Foveran, McBey, Sept. 1912, and James McBey in ink below.

Etching; $11 \times 6\frac{1}{4}$.

148. THE SPANISH ARMADA, 1588.

Storm clouds hang so low that their skirts are almost indistinguishable from the texture of the waves: in the middle distance a Spanish warship with a Greek cross on her bellying sail drifts broadside on to a long dark reef with formidable strata: from the land end of the reef spectators with backs to the wind look on

at the thrilling spectacle.

First state.

Signed below on the right James McBey, Collieston, and in ink below James McBey.

Etching; $12 \times 7\frac{1}{2}$.

149. THANET FROM RICHBOROUGH.

In the middle distance to the right stands a half-ruined building in strong sunlight, the shadow-work on whose masonry is rendered with the utmost finc-ness: in the rear, with an arm of the sea running between, is Thanet with its landmarks.

Signed McBey, Sandwich, 25 April 1912, and in ink below James McBey.

Etching with dry point; $11\frac{3}{8} \times 5\frac{3}{8}$.

MacLAUGHLAN, DONALD SHAW.

150. THE CERTOSA, FLORENCE.

Above to the right are extensive monastery buildings with two towers, the slope before them planted with cypress and other trees in alternate rows: outside an enclosure wall along the foot of the hill a winding river flows: cattle and a number of figures appear in the valley: the view fades away to the left of the monastery: a pair of trees to right and left of the foreground frame in the prospect.

Signed in pencil below D. S. Maclaughlan.

Etching with dry point; $8\frac{5}{8} \times 4\frac{5}{8}$.

151. THE CYPRESS GROVE.

A screen of huge cypress trees with foliage definitely realised and a distant landscape horizon behind: the foreground is blank and the trees have no rootage: two diminutive lover-figures embrace beneath.

Trial proof.

Signed in pencil below D. S. Maclaughlan.

Etching; $18\frac{1}{4} \times 12\frac{1}{4}$.

152. EVENING ON THE THAMES.

An evening scene on the river: three of the five elliptical arches of London Bridge and the dry arch over Thames Street are visible in the background: warehouses, smoking stacks, and beached barges appear to the left, while river craft float in groups at varying distances on the water.

An impressive rendering of the busy life of the port and not a topographical illustration.

Signed D. S. Maclaughlan, 1910.

Etching with dry point; $6\frac{5}{8} \times 4$.

153. OLD HOUSES, FLORENCE.

The backs of a long row of interesting old houses, with a square belfry at the end, all rendered in the utmost detail, look upon the river Arno, which is spanned in the background by an old house-covered bridge: fishers in a boat lower a square net into the

water, which shows reflections of the houses.

Both of the Florence etchings are reproduced in "The Studio," March 15, 1907.

Signed in pencil below D. S. Maclaughlan.

Etching; $7\frac{3}{4} \times 6\frac{5}{8}$.

154. PERUGIA.

Two contiguous churches stand by one of the gates which pierce the walls of this high-standing city: a hill landscape shows through the gateway: busy life goes on in the piazza, especially in the deep evening shadow of the right-hand houses.

Signed in pencil below D. S. Maclauchlan, First State (1-4). Etching; $5\frac{3}{8} \times 8$.

155. PONTE TICINO.

The bridge has a house upon it and a covered arcade along this side: the arcade-spaces are reflected vaguely, along with the bridge's arches and bastions, in the water: women are busy on steps, while in the foreground ferrymen steer a boat with an animal in it.

Signed D. S. Maclauchlan, 1905, and in pencil D. S. Maclauchlan.

Etching; $7\frac{3}{8} \times 5\frac{3}{8}$.

MÜLLER, G.

156. AUTUMN.

Colour etching after a picture by Corot.

 $18 \times 14\frac{1}{4}$.

NICHOLSON, WILLIAM.

157. THE SHIRE HORSE.

A restive horse, beribboned and rosetted, rears while his groom hangs on the leading-rein: two more horses just over the ridge ahead proceed down a winding path to a bridge: birds wheel in the air: there are touches of wash here and there, bright blue, dull yellow and dull green.

This is the proof exhibited at the 1st exhibition of the Society of Twelve, 1904.

Signed in pencil below William Nicholson, 1904. Wood block colour print; $8\frac{3}{4} \times 8$.

OSBORNE, MALCOLM, A.R.A., R.E.

158. MAGGIE.

A wistful-looking girl with long hair looped off her forehead on each side with a snood: a half-length figure in a loose-sleeved blouse sitting sideways, but with her face towards the spectator.

Signed on the left above M. Osborne 1905, and in pencil below Malcolm Osborne '05.

Dry point; $2\frac{1}{2} \times 4\frac{7}{8}$.

PENNELL, JOSEPH.

159. FORTY-SECOND STREET, NEW YORK,

The road passes under a bridge of the Elevated Railway: on the right is a tall sky-scraper and in

the street the movement of trains, carts, and many figures.

One of a series of nine, called "The Sky-scrapers of New York."

Exhibited at the International Society, 1905.

Signed in pencil below J. Pennell.

Etching; $7\frac{5}{8} \times 11\frac{3}{4}$.

POTT, CONSTANCE M., R.E.

160. THE OLD CHAIN PIER, BRIGHTON.

The pier is seen under a lurid evening sky: on the right a sloping shore with piles, a steep bank, and lights showing in distant buildings.

Signed in pencil below Constance M. Pott.

Aquatint; $10\frac{1}{8} \times 7\frac{1}{4}$.

161. LE MONT CASSEL.

A terraced landscape leads, first down from trees on the left, then up by stages, to a church on the opposite hill: there is a timber-waggon on one of the stretches of climbing road.

Signed in pencil below Constance M. Pott.

Etching; $6 \times 7\frac{7}{8}$.

RAFFAELLI, JEAN FRANÇOIS.

162. NOTRE DAME.

An essentially modern picture of the cathedral with

a 'bus passing over the bridge: the view is from the spot from which Bonington painted it: the foot of the embankment is left in strong shadow, as are the buttresses under the bridge, whereas the church itself is a sunlit vision with birds wheeling joyously about its towers, an equally cheerful touch being lent by the prospecting terrier who walks about the bank.

No signature.

Colour etching; $17\frac{3}{4} \times 14\frac{1}{4}$.

ROBBE, MANUEL.

163. THE LADY WITH THE PRINT-FOLIO.

A brown-haired lady, the artist's wife or a person of like refinement, sits sideways facing to the left and holding a large-sized colour-print before her: the portfolio, other pictures, a small bust, and a vase with flowers form the background.

Signed Manuel Robbe.

Colour etching; $14\frac{3}{4} \times 20\frac{3}{4}$.

ROTHENSTEIN, WILLIAM.

164. PORTRAIT OF RODIN.

The figure faces to the right with right arm over the back of a chair: the hand is laxly open, while a supple thumb rests against the chair-back.

Signed on print Rothenstein '97, and in pencil below Rothenstein.

Lithograph; $12\frac{1}{2} \times 8\frac{1}{2}$.

SEABY, EDWARD.

165. WILD DUCKS.

A pair of wild ducks swimming in shallows among water plants: the drake has an emerald head, white collar, dark chestnut breast, black re-curved tail-feathers, and orange legs.

Signed with monogram E. S., and in pencil below Edw. Scaby. Wood-block colour-print; $13\frac{3}{8} \times 8\frac{3}{4}$.

SHORT, SIR FRANK, R.A., P.R.E.

166. LOW TIDE AND THE EVENING STAR AND RYE'S LONG PIER DESERTED.

The long pier with stout wooden structures at its outer edge and with water uncovering gradually the concrete at its base, gleams up on the left through two thirds of the picture: the town and its shipping, and a small vessel lying aground, appear above as a dark horizontal ribbon.

No. 78 in The Etched and Engraved Work of Frank Short, A.R.A., R.E., by E. F. Strange, 1908.

Inscribed with title. Signed in monogram on shield S Aug. 1888, and in pencil below F. Short and F. Goulding imp. Etching; $7\frac{1}{4} \times 10\frac{1}{4}$.

167. ORPHEUS AND EURYDICE.

Orpheus, whose left hand still clasps his one-stringed ramshorn instrument, strives with his right hand to prevent Eurydice from sinking away: gloomy rocks surround the entrance to the lower regions.

Strange, 100.

Signed G. F. Watts, Frank Short, sc., and F. Goulding, Imp. Written beneath This is one of my six proofs from the first printing—F. Sh.

Mezzotint; $19\frac{1}{2} \times 12\frac{3}{8}$.

168. DIANA AND ENDYMION.

Diana, with long tresses, stoops down from heaven in the curved shape of a sickle to kiss Endymion sleeping with a hunting hound at his feet on Latmos. Strange, 138.

Inscribed Mezzotint by Frank Short, A.R.A., R.E., after G. F. Watts, R.A. Signed in pencil G. F. Watts, and Frank Short. Written in the lower margin (covered by mount) This is one of my six proofs that I chose as the best. Frank Short.

Mezzotint; $21\frac{7}{8} \times 17\frac{5}{8}$.

169. FALLS OF THE RHINE, SCHAFFHAUSEN.

A castle in the centre on a high rocky bank: the falls between it and the spectator: a mill and houses in the centre foreground among trees.

Strange, 197.

Inscribed Mezzotint and etching after J. M. W. Turner, R.A., etched and engraved by F. Short, 1896. From an unpublished drawing for the "Liber Studiorum" in the possession of Henry Vaughan, Esq.

Signed S in monogram on shield, and in pencil below Frank Short.

Mezzotint; $10\frac{3}{4} \times 8\frac{3}{8}$.



167. ORPHEUS AND EURYDICE. After G. F. WATTS, R.A. By Sir FRANK SHORT, R.A., P.R.E.

170. VIEW OF A RIVER FROM A TERRACE (MACON).

A terrace in the foreground with balustrades and arches to the right; from it is seen a broad river and and wooded country beyond: a bridge of five arches crosses the river in the middle distance: wooded banks and trees on each side of the terrace.

Strange, 199.

Inscribed Mezzotint and etching after J. M. W. Turner, R.A., etched and engraved by F. Short, 1896. From an unpublished drawing for the "Liber Studiorum," in the possession of Henry Vaughan, Esq.

Signed S in monogram on shield, and in pencil below Frank Short.

Mezzotint; $10\frac{7}{8} \times 7\frac{1}{2}$.

171. DERWENT-WATER.

The lake in the centre, enclosed by hills: a road in the foreground, descending to the margin of the lake between rocks and trees: on the left high trees on the bank throwing deep shadow.

Strange, 200.

Inscribed Mezzotint and etching after J. M. W. Turner, R.A., etched and engraved by F. Short, 1896. From an unpublished drawing for the "Liber Studiorum" in the possession of Henry Vaughan, Esq.

Signed in pencil Frank Short.

Mezzotint; $10\frac{7}{8} \times 7\frac{7}{8}$.

172. HUNTSMEN IN A WOOD.

An open space in a wood, through which a stream flows from the left between trees: in the right fore-

ground a bridge over which a keeper, followed by several dogs, is crossing towards a glade on the right: across the stream huntsmen and hounds on the edge of a wood: in the distance a hill with a church or convent on the top.

Strange, 208.

Inscribed Mezzotint and etching after J. M. W. Turner, R.A., etched and engraved by F. Short, 1906. From an unpublished drawing for the "Liber Studiorum" in the possession of the British Museum.

Signed S in monogram on shield, and in pencil below Frank Short.

Mezzotint; $9\frac{5}{8} \times 7$.

173. SWISS BRIDGE, MONT ST. GOTHARD. (ALSO KNOWN AS "VIA MALA.")

A mountain pass with a road on the right winding upwards above a narrow deep gorge, which is crossed in the centre by a slender bridge of a single arch: on the right and all round, high mountain slopes; a sheer precipice on the left: men and mules passing along the road.

Strange, 213.

Inscribed F. Short sculp. after J. M. W. Turner, R.A. Additional mezzotint plate to the "Liber Studiorum."

Signed Proof by Frank Short, A.R.A., R.E., after J. M. W. Turner, R.A.

Written in the lower margin (covered by mount) This was the proof the printer had for a pattern. F.S.

Mezzotint; $7^3 \times 10^1_4$.

174. SUNRISE O'ER WHITBY SCAUR.

The sun rises nearly in the centre of the composition, with fleecy clouds, touched by its light, about it: to the right are three sailing boats in silhouette, and to the left in the foreground a sandy spit with gulls: behind this a steamer leaves its trail of smoke.

Strange, 200.

Signed in pencil below Frank Short.

Aquatint; $12\frac{1}{2} \times 8\frac{1}{4}$.

175. LOVE AND DEATH.

The Angel of Death mounts the steps and opens the door of a house to which Love, in the form of a winged youth, strives in vain to refuse her entrance: around the doorway roses fallen from the trellis, and below, a lonely turtle dove.

Strange, 234.

Inscribed Mezzotint by Frank Short, A.R.A., R.E., after G. F. Watts, R.A.

Signed in pencil below G. F. Watts and Frank Short.

Written in the lower margin (covered by mount) I consider this one of the finest proofs of the edition. It was one I chose for my six. Frank Short.

Mezzotint; $22\frac{7}{8} \times 10\frac{5}{8}$.

176. AN APRIL DAY IN KENT, LYDD.

On the left a huge windmill, of which all but the upper portion of one sail is visible, with a few stone steps up to its natural platform from the road which

passes below: over against it on the far right is a village with farm buildings, a church, two oast-houses, and a line of washing exposed: there are trees and downs behind, and April clouds from which rain is showering.

Strange, 254.

Signed S in monogram on shield, and in pencil below Frank Short.

Etching; $8 \times 11\frac{3}{4}$.

177. A LANE IN ARUNDEL.

A road falls away between a wall on the left and houses on the right into trees of immense height and great density of leafage: to the right is a bank and behind the houses a distant stretch of country.

Strange, 277.

Signed S in monogram on shield, and in pencil below Chosen for A. F. Stewart, Esq., and Frank Short, imp.

Etching; $8\frac{1}{2} \times 2\frac{7}{8}$.

178. A WOODY LANDSCAPE.

A richly wooded prospect with a large river showing at intervals across the middle distance: a road in the left foreground along which a horseman and two dogs advance: in the rear, under a cloudy sky suffused with sunlight, a range of distance that seems boundless.

An engraving in mezzotint of an oil-painting by Peter de Wint in the possession of the Victoria and Albert Museum. The plate was issued in one state limited to One Hundred impressions signed by the Engraver, and was then cancelled

and given to the Victoria and Albert Museum.

"In De Wint there is an ample dignity and restfulness that draw you to him as the ideal painter of the full beauty and mellow richness of English summer and autumn. . . . The more one admires the original, the more must one appreciate the richness and subtlety of the mezzotint which Sir Frank Short has made with such perfect understanding and sympathy. With loving hand he has reproduced the art of De Wint, the tranquil sky, the spaciousness of the landscape, the gleam of water through dark masses of foliage, the dim receding distance. It is no little triumph to have translated so successfully into black and white the harmony and breadth of De Wint's colour, and the large simplicity of his line."—Martin Hardie.

Strange, 284.

Signed in pencil below Frank Short.

Mezzotint; $16\frac{1}{4} \times 25\frac{1}{4}$.

179. THE THAMES AT TWICKENHAM.

The river bends away to the right: at the top of the reach that faces us stand four high trees, with a masted barge showing dark on the water in front of them: there is a dense grove with regular apertures between the trunks on the right bank, and a rowing-boat leaving a trail behind it in the gloom on the left: exactly in the bend stands a little classical temple. Strange, 299.

Signed in pencil below Frank Short.

Aquatint; $12\frac{3}{8} \times 9\frac{3}{8}$.

180. A SILVER TIDE. 1912.

Above appear fleecy clouds and a wooded horizon:

next below shows a bank which casts a faint reflection in the water: in front is water with current gleams, water plants, and ripples.

Signed S in monogram on shield, and in pencil below Frank Short.

Aquatint; $9\frac{1}{8} \times 6$.

SLOANE, MARY A., A.R.E.

181. THE ACROPOLIS, ATHENS.

Very contorted tree-trunks in the foreground, and trees of the same nature in diminishing perspective, together with cactus plants, on the right in front of the ruined temple.

Signed beneath Mary A. Sloanc.

Etching; $9 \times 4\frac{3}{8}$.

STRANG, WILLIAM, A.R.A.

182. SHELTER.

A tramp in a long cloak with a stick in his hand stands with his back to a tree before a lurid sky from which rain is pelting.

No. 98 in William Strang: Catalogue of his Etched Work, by Laurence Binyon, 1906.

Signed in pencil below Wm. Strang.

Etched mezzotint; 8×6 .

183. BOCCACCIO.

Three figures of the Renaissance, a man and two

women, make a pleasure party beneath trees: the man entertains one of the women with music, while the other woman leans back sleeping.

Binyon, 158.

Signed W. Strang, 90, and in pencil below Wm. Strang and F. Goulding imp.

Etching; 8×7 .

184. THE FARMYARD.

Farm buildings surmounted by the walls of Stirling Castle, which tower up in the background: a woman in front lifts hay with a pitchfork.

Binyon, 274.

Signed W. Strang, 95, and in pencil below Wm. Strang. Etching; 4×8 .

185. STIRLING CASTLE.

The castle is viewed from a point closer, and more to the right, than that in Muirhead Bone's etching: there are farm buildings of the same type as in the other farm pictures of the artist: the period, as suggested by the figure supporting the title shield, is in the past; and the castle towers above in the intense light of unsettled weather in all the grim romantic glamour of its history.

Binyon, 275.

Signed in pencil below Wm. Strang.

Etching; $7\frac{3}{4} \times 5$.

186. THE RUINED CASTLE.

A lofty uninhabited castle, on the right behind high trees, almost fills the arch made by their trunks and foliage: low cliffs stand on the left, and a peasant lies at full length in the grass of the foreground.

"This is a composition in the fullest sense. The quarry was at Dumbarton, Scotland, the castle at Orvieto, the figure at Antwerp, the centre trees in Scotland, and the right-hand trees imaginary." (Martin Hardie, from information given by the artist.)
Binyon, 287.

Signed in pencil Wm. Strang. Etching with dry point; 6×8 .

187. THE ETCHER.

A portrait of Mr. Strang, half-length, facing the spectator: he is represented at work and surrounded by his etching implements.

Binyon, 328.

Signed W. Strang, 97, and in pencil below W. Strang. Dry point; $6\frac{1}{2} \times 7\frac{1}{2}$.

188. A FARM ON THE FORTH.

A sturdily-built farm, with a dark tree and a pool on the left, is perched on a hill-top that faces the spectator.

Binyon, 374.

Signed W. Strang, 1900, and in pencil below Wm. Strang. Dry point; 6×8 .

189. THE DISTANT HILL.

A high hill in sunset light is framed in by the shaggy trunks of polled trees on a foreground hill that lies in shadow: in the dimness of the near shadow a countryman and woman sit talking.

Binyon, 419. Date 1901.

Signed in pencil below Wm. Strang.

Etching; 6×8 .

TENNIEL, SIR JOHN (b. 1820; d. 1914). 190. DROPPING THE PILOT.

Proof on India paper of the famous cartoon, which appeared in "Punch," 1890.

Signed J. T. (monogr.) and Swain sc.

Wood-cut; $13\frac{1}{2} \times 7\frac{3}{4}$.

THAULOW, FRITZ (b. 1847; d. 1906).

191. WASHERWOMEN AT QUIMPERLÉ.

Coming beneath a three-arched rude stone bridge, over and through which the light of evening shines, is a fast-flowing river: the houses and trees behind are in strong light: on the paved river-side are stooping and standing washerwomen with washing baskets and spread lingerie.

No signature.

Colour etching; $17\frac{1}{2} \times 22\frac{1}{4}$.

WATSON, CHARLES J., R.E.

192. PORTAIL DE NOTRE DAME, NEUFCHATEL EN BRAY.

A highly decorated portal towers in the rear: a woman descends its steps, and traders' stalls, with a number of figures about them, leave only a narrow passage of approach: small houses, one inscribed "Brasserie," appear on the left.

Signed Charles J. Watson, 1905, and in pencil below Charles J. Watson.

Etching with dry point; $4\frac{5}{8} \times 5\frac{3}{8}$.

WHISTLER, JAMES ABBOT McNEILL (b. 1834; d. 1903).

193. THE SMITH'S YARD.

A sunny scene with two white horses, their tails to the spectator, the nearer horse turned to the right, the other slightly to the left: they stand in front of a dark opening, above which is a great beam supporting a wall, with a door in the middle: to the left of the horses the smith and his boy are standing, partly in shadow: nearer in front is a rain-water butt: on the right in the foreground is a grindstone.

Published in "The Studio."

No. 88 in Mr. Whistler's Lithographs, by Thomas R. Way. Lithograph; $7\frac{1}{4} \times 6\frac{1}{4}$.

ADDITIONAL PICTURES.

HARDIE, MARTIN, R.E.

194. LYME REGIS.

In the right foreground the close-packed houses of the ancient sea-side town, with square bastion-like sea-walls, a house with lighted windows which cast long reflections on the waters of the bay, and a railed jetty by which is a boat and on which two men stand. Along the further side of the bay, forming the horizon, are more houses with lights, two stacks belonging to the cement works, and the old fourteenth century breakwater, the Cobb, that reaches to the left edge of the picture. There is a faint sunset glow in the sky.

Signed Lyme Regis, Martin Hardic, 1919.

Water colour; $13\frac{1}{2} \times 9\frac{1}{4}$.

STUART, ALLAN.

195. LOCH TAY.

In the foreground a ruined Highland croft with boulders and behind them a screen of trees, including a leaning fir tree, stretching down to the sunlit waters of the lake: huge mist-covered mountains in the rear.

Signed Allan Stuart.

Oil colour; 27×20 .

ONE HUNDRED AND TWENTY COPIES OF THIS CATALOGUE HAVE BEEN PRINTED BY HAND FOR A. F. STEWART Esq. AT THE TEMPLE SHEEN PRESS FINISHED DECEMBER MCMXX.

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Dat 2.4. IIII 1958